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JOTTINGS

H

ON THE TEXT OF

H A M L E T

(FIRST FOLIO *versus* 'CAMBRIDGE' EDITION)

BY HIRAM CORSON, M. A.,

*Professor of Anglo-Saxon and English Literature in
The Cornell University.*

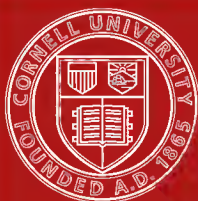
. . . "in *Hamlet* we have computed that the Folio, when it differs from the Quartos, differs for the worse in forty-seven places, while it differs for the better in twenty at most."

Editors 'Cambridge' Edition.

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The 'Cambridge' edition of the Works of Shakespeare, by William George Clark and William Aldis Wright, is justly regarded by scholars as the ripest result of Shakespearian textual editing. It is, indeed, the only edition in which thorough work has been done with the Quartos and Folios, and with all the "emendations" adopted or proposed by editors and others, down to the time of its publication (1863—1866). But judiciously as the editors have, in general, done their work, on the principles with which they set out, and to which they conscientiously adhered, they have certainly, in many cases, failed to recognize the superior merits of readings in the First Folio to those which they have introduced into their text from the Quartos and other sources. The punctuation, too, of the First Folio, faulty as it frequently is, is often better than theirs, as will be seen, I think, from the following jottings on the text of Hamlet.

HIRAM CORSON.

THE CORNELL UNIVERSITY,

1 May, 1874.

*EDITIONS OF HAMLET REFERRED TO
IN THE NOTES.*

THE
Tragicall Historie of
HAMLET

Prince of Denmarke.

By William Shake-speare.

As it hath beene diuerse times acted by his Highnesse seruants in the Cittie of London: as also in the two Vniuersities of Cambridge and Oxford, and else-where.

At London printed for N. L. and Iohn Trundell.
1603.

Referred to as the 1st Quarto. Two copies only are known to exist; one is in the Library of the Duke of Devonshire, and wants the last leaf containing the 22 concluding lines; the other is in the British Museum, and is without the title-page.

“The edition of 1603 is obviously a very imperfect reproduction of the play, and there is every reason to believe that it was printed from a manuscript surreptitiously obtained.”—*Editors Cambridge edition.*

THE
Tragicall Historie of
HAMLET,
Prince of Denmarke.

By William Shakespeare.

Newly imprinted and enlarged to almost as much againe as it was, according to the true and perfect Coppie.

AT. LONDON,

Printed by I. R. for N. L. and are to be sold at his
shoppe vnder Saint Dunstons Church in
Fleetstreet. 1604.

Referred to as the 2d Quarto; is of chief authority among the Quarto editions.

The 3d Quarto, printed from the same forms as the 2d, was published in 1605; the 4th, in 1611; the 5th is without date, but the Cambridge editors are of the opinion that it was printed from the edition of 1611; the 6th, printed from the 5th, was published in 1637.

Editions known as Players' Quartos, were published in 1676, 1685, 1695, and 1703. The variations which their texts exhibit from the earlier editions, are without any known authority. But the Cambridge editors state "that many emendations usually attributed to Rowe and Pope are really derived from one or other of these Players' Quartos."

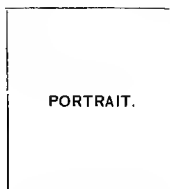
The 1st Folio was published under the following title :

MR. WILLIAM.

SHAKESPEARES

COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.



LONDON

Printed by Isaac Iaggard, and Ed. Blount. 1623.

In this volume, 'The Tragedie of Hamlet, Prince of Denmarke', occupies, in the division of Tragedies, pages 152 to 156, then the numbering passes to 257 and continues to the end of the play, page 282 (but pages 279 and 282 are misprinted 259 and 280); page 278 copies vary.

The Editors were two of Shakespeare's personal friends and fellow actors, John Heminge and Henry Condell, whose long professional experience, dating back to the beginning of Shakespeare's theatrical career, and probably earlier, and continuing some years after his death, must have made them familiar with the authorized texts of his plays, and with their renderings on the stage of the time.

Our positive knowledge of Heminge's connection with theatrical affairs extends back to 1596, twenty years before the death of Shakespeare, when, it appears, he was already of some consideration as an actor. He survived his great friend more than fourteen years, dying in October, 1630. Our earliest knowledge of

Henry Condell is, that in 1598, he sustained a part in Ben Jonson's 'Every Man in his Humour;' according to Collier's conjecture, he was the Captain Bobadill of that comedy. His connection with the stage continued up to the time of his death in December, 1627. He appears to have been held in high esteem by his theatrical associates.

The wills* of these two men show them to have possessed considerable property, to have had strict business habits and great uprightness of character, and to have been affectionate husbands and fathers. Shakespeare honored them with an expression of his regard, in the following Item of his will :

"I gyve and bequeath . . . to my fellowes John Hemynges, Richard Burbage, and Henry Cundell, xxvj.^{s.} viij.^{d.} a peece to buy them ringes."

They express their own regard for their "Friend and Fellow" in their Dedication of the First Folio edition of his plays, wherein they say, "*We haue but collected them, and done an office to the dead, to procure his Orphanes, Guardians; without ambition either of selfe-profit, or fame: onely to keepe the memory of so worthy a Friend, & Fellow aliue, as was our SHAKESPEARE, by humble offer of his playes, to your most noble patronage.*"

The Dedication is addressed

TO THE MOST NOBLE

AND

INCOMPARABLE PAIRE

OF BRETHREN.

VVILLIAM

Earle of Pembroke, &c. Lord Chamberlaine to the

Kings most Excellent Maiesty.

AND

PHILIP

Earle of Montgomery, &c. Gentleman of his Maiesties

Bed-Chamber. Both Knights of the most Noble Order
of the Garter, and our singular good

LORDS.

"The text of Hamlet given in the Folio of 1623 is not derived from any of the previously existing Quartos, but from an independent manuscript. Many pas-

* Published in 'Memoirs of the Principal Actors in the Plays of Shakespeare. By J. Payne Collier, esq., F. S. A. London: printed for the Shakespeare Society. 1846.'

sages are found in the Folio which do not appear in any of the Quartos. On the other hand many passages found in the Quartos are not found in the Folio. It is to be remarked that several of those which appear in the Folio and not in the Quarto of 1604 or its successors, are found in an imperfect form in the Quarto of 1603, and therefore are not subsequent additions. Both the Quarto text of 1604 and the Folio text of 1623 seem to have been derived from manuscripts of the play curtailed, and curtailed differently, for purposes of representation."

From Preface to Volume VIII of 'Cambridge' edition.

The 2d, 3d, and 4th, Folios were published in 1632, 1663, and 1685, respectively. The 3d was reissued in the following year (1664), with a new title-page, and seven additional Plays, not now regarded as by Shakespeare, though they may all have received some touches from his hand. They were repeated in the 4th Folio. These editions are of no special authority in the matter of the text.

JOTTINGS ON THE TEXT OF SHAKESPEARE'S HAMLET.

The three numbers used designate, respectively, the Act, Scene, and Line. F. stands for First Folio, C. for 'Cambridge' edition.

Where readings of the First Folio and of the 'Cambridge' are given without remarks, it will be understood that the former are considered obviously preferable.

1. 1. 30. Sit downe a-while, And let vs F. Sit down awhile; And let us C. The meaning is, Sit down and let us etc.

1. 1. 40. Looke where it comes againe. F. Look, where etc. C.

1. 1. 49. By Heauen I charge thee speake. F. by heaven I charge thee, speak! C. 'speak' is an infinitive after 'charge,' and not an imperative as the C. makes it by the use of the comma. In line 51, it is an imperative, and is preceded in F. by a comma.

1. 1. 53. How now *Horatio*? You tremble & look pale: F. How now, Horatio! etc. C. The ? of the F. represents the elocution better; 'Horatio' should be uttered with an unequal upward wave, expressing the triumph of the speaker in the confirmation of his report of the appearance of the ghost.

1. 1. 70. Good now sit downe, & tell me he that knowes F. Good now, sit down, etc. C. 'Good' is a vocative, and 'now' belongs to 'sit down.'

1. 2. 11. With one Auspicious, and one Dropping eye, F. With an auspicious and a dropping eye, C.

1. 2. 50. Dread my Lord, F. My dread lord, C.

1. 2. 76. Seemes Madam? F. Seems, madam! C. The ? represents the elocution again better than the !

1. 2. 85. passeth show; F. passes show; C. The older form not only suits the tone of the passage better, but the two s's and the sh in 'passes *s*how' coming together are very cacophonous.

1. 2. 127. the Heauens shall brute againe, F. the heaven etc. C. The plural form is the better here.

1. 2. 132. O God, O God! F. O God! God! C. The verse doesn't scan so well in the C. In the F., the ending -er of 'slaughter' should be read as an

internal extra syllable : His can | non 'gainst | Selfe-slaught | er. | O God, | O God ! | And every reader would feel the want of the second 'O' on which to dwell before uttering 'God' with a strong aspiration.

1. 2. 135. Fie on't? Oh fie, fie, F. Fie on't! ah fie! C. 'ah,' doesn't express the feeling of the speaker so well.

1. 2. 135. 'tis an unweeded Garden That growes to Seed : F. 'tis an unweeded garden, That grows to seed; C. There should be no comma after 'garden,' as the relative clause is not used simply as an *additional* characterization of an unweeded garden, but as an inseparable part of the whole characterization,—an important distinction that should be made in pointing.

1. 2. 153. Within a Moneth? Ere yet the salt etc. F. Within a month; Ere yet the salt etc. C. The meaning is, Within a month [did I say]? [Yea] Ere yet etc.

1. 2. 159. But breake my heart, for I must hold my tongue. F. But break, my heart, for I must hold my tongue! C. 'break' is a subjunctive, not an imperative, as it is made by the C. punctuation, and 'heart' is a subject, not a vocative.

1. 2. 170. I would not haue your Enemy say so; F. I would not hear your enemy say so, C. *cet. par.*, 'have' is more euphonious than 'hear,' by reason of 'ear' in next line, Nor shall you doe mine eare that violence,

1. 2. 171. mine eare F. my ear C.

1. 2. 177. I pray thee doe not mock me (fellow Student) F. I prethee, etc. C. The F. reading suits the required deliberateness of the expression better. There is an earnest entreaty meant.

1. 2. 183. Ere I had euer seene that day *Horatio*. F. Or ever I had seen etc. C. The F. reading is better again for the preceding reason.

1. 2. 191. The King my Father? F. The king my father! C. This should be uttered with an inquiring wonder, which is better expressed by the?

1. 2. 204. whilst they bestil'd Almost to Jelly F. whilst they, distill'd Almost to jelly C. 'bestil'd' seems to be used as a strong form of 'still'd,' as the next line, 'Stand dumbe and speake not to him,' shows. I get no meaning out of the other word.

1. 2. 232. Pale, or red? F. Pale or red? C. The absence of the comma in the C. mars the meaning. Hamlet must be supposed to utter 'Pale' as a thing of course, paleness being the conventional idea attached to a ghost. The word should be uttered with a falling inflection, and then 'or red' added, after a pause, with a certain anxious impatience : Pale, was he? or red; how was it? In other words, he hasn't the two ideas, 'pale' and 'red' in his mind at once; when he first speaks, he has only that of 'Pale' upon which his voice rests. He then adds, somewhat impatiently, 'or red?' A semicolon would mark the division better than a comma.

1. 2. 239, His Beard was grisly? no. F. His beard was grizzled? no?

C. Hamlet is subjecting his friends to a searching examination, and when he asks the question, 'His Beard was grisly?' he adds, with decision, 'no,' as though he had caught them on this point. 'no' should be read with a strong downward inflection.

1. 2. 241. Ile watch to Night; F. I will watch to-night; C. The 'I' is strongly emphatic here, and it can be better made so in 'I'll' than in 'I will.' It seems, too, that the abbreviated form suits better Hamlet's off-hand mode of speech with his friends.

1. 2. 242. I warrant you it will. F. I warrant it will. C.

1. 2. 250. so, fare ye well: F. So fare you well: C. The elocution is better indicated in F. by the comma.

1. 2. 252. *All.* Our duty to your Honour. *Ham.* Your loue, as mine to you: F. Your loves, etc. C. 'loue' is better, being used as opposed to 'duty:' 'love' should be uttered with a slow and deliberate downward wave: your love, I ask; I don't wish you to act from a sense of duty alone, I ask your love in the matter. The old Quarto of 1603, throws light on the true meaning: 'Our duties to your honor. *Ham.* O your lones, your loues,' There is something similar in the 162d and 163d lines of this scene: *Hor.* The same my Lord, And your poore Seruant euer. *Ham.* Sir my good *friend*, Ile change *that* name with you: F. The italics are mine. Hamlet, though always princely, is impatient of certain conventional courtesies.

1. 2. 254. My Fathers Spirit in Armes? F. My father's spirit in arms! C. Here the ? is again better than the ! 'Arms' should be uttered with a strong interrogative intonation.

1. 2. 257. foule deeds will rise, Though all the earth oerwhelm them to mens eies. F. foul deeds will rise, Though all the earth o'erwhelm them, to men's eyes. C. It is questionable as to whether the phrase, 'to men's eyes,' should be connected with 'rise' in the preceding verse, or with 'o'erwhelm.' A reader finds it awkward to connect it with 'rise.' The omission of the comma in the F. after 'them,' thus connecting 'to men's eyes' with 'o'erwhelm,' makes equally good sense and adapts the construction of the sentence better to its vocal expression.

1. 3. 1. My necessities are imbarck't; F. embark'd: C. There is no authority in the old editions for 'embark'd.' The 2d, 3d, and 4th Quartos read 'inbark't;' the 5th and 6th, imbarck't; the 1st and 2d Folios, 'imbarck't,' the 3d and 4th, 'imbarck'd.' As applied to things, 'imbarck't' or 'inbark't' seems preferable to 'embark'd.'

1. 3. 5. For *Hamlet*, and the trifling of his fanours, F. favour, C.

1. 3. 8. Froward, not permanent; F. Forward, C.

1. 3. 10. No more but so. F. No more but so? C. Here the C. follows Rowe's pointing. The Quartos and Folios all have a period. This speech of Ophelia is certainly meant to express her submissiveness to her brother's opinion and not to question the correctness of it.

1. 3. 12. his Temple F. this temple C. 'his,' in the F. stands for 'nature:' as nature's temple grows, the service within widens. There is a metaphor implied. Nature does not grow only in thews and bulk, but as nature's temple waxes in thews and bulk, the inward service of the mind and soul grows wide withal.

1. 3. 21. The sanctity and health of the weole State. F. The safety and health of this whole state, C. 'sanctity' is better than 'safety,' and 'the' than 'this,' 'state' being used abstractly.

1. 3. 34. And keepe within the reare of your Affection; F. And keep you in the rear of your affection, C. 'within' as opposed to 'without,' or outside of.

1. 3. 40. the buttons F. their buttons C.

1. 3. 46. watchmen F. watchman C. The plural seems better as referring to the several particulars of Læertes' advice.

1. 3. 55. Yet heere *Laertes*? F. Yet here, Laertes! C. The ? is better. The speech should be uttered with an inquiring surprise.

1. 3. 57. The winde sits in the shoulder of your saile, And you are staid for there: my blessing with you; F. And you are stay'd for. There; my blessing with thee! C. The punctuation of the C. is Theobald's, who in accordance with his understanding of 'there,' added the stage direction, 'Laying his hand on Laertes's head.' But 'there' certainly means at the port, where the ship is all ready to sail, and the attendants are waiting for him. In the 83d line, Polonius says: 'The time inuites you, goe, your seruants tend.'

1. 3. 59. See thou Character. F. Look thou character. C.

1. 3. 62. The friends thou hast, and their adoption tride, Grapple them to thy Soule, with hoopes of Steele: F. Those friends thou hast, C. The use of 'them' in next verse, makes 'The' preferable to 'Those' which serves to strengthen the pleonasm.

1. 3. 68. thine care; F. thy ear, C.

1. 3. 106. That you haue tane his tenders for true pay, F. these tenders C. 'his' is decidedly better in the connection.

1. 3. 109. Tender your selfe more dearly; Or not to crack the winde of the poore Phrase, Roaming it thus, you'l tender me a foole. F. Running it thus— C. The C. reading is after Dyce (Collier conj.). It is not authorized by any of the Quartos, all of which read 'Wrong', or of the Folios, all reading 'Roaming,' which is probably right, Polonius having reference to his varying the application of the word 'tender.'

1. 3. 120. For this time Daughter, Be somewhat scancer of your Maiden presence; F. From this time Be something scancer etc. C. It may be that 'For this' = For[th] this, the final 'th' of 'Forth' being absorbed, in pronunciation, in the initial 'th' of 'this,' a kind of absorption not unfrequent in Shakespeare. The F. verse, moreover, scans better: You must | not take |

for fire. | For this | time Daught | er, In the scanning of the C. verse, 'fire' must be made dissyllabic, and 'From' a heavy syllable: You must | not take | for fi | re. From | this time It will be observed, too, that the speech in which the verse occurs, is characterized by the double endings, as Bathurst styles them, and the F. verse is more in keeping therewith.

1. 3. 127—131 "Doe not heleene his vowes; for they are Broakers,
Not of the eye, which their Inuestments show:
But neere implorators of vnholly Sutes,
Breathing like sanctified and pious bonds,
The better to heguile." F.

Not of that dye which their investments show, C. The reading of the C. is after the 6th Quarto, 1637. The 2d, 3d, 4th, and 5th, Quartos read 'that die,' the Folios, 'the eye,' which is most probably right, 'eye' being used, by metonymy, for 'aspect,' 'hue,' 'shade of colour.'

1. 3. 130. Breathing like sanctified and pious bawds, C. after Pope, ed. 2 (Theobald). The Quartos and Folios all agree in reading 'bonds,' which makes good sense. The general term 'bonds,' suggested, no doubt, by 'brokers,' is used for the more special term, 'vows.' 'Breathing' refers back to 'they,' standing for 'vows;' 'bonds,' involving the idea of 'vows,' should not receive the stress, in reading, which should be given to 'pious.'

1. 4. 5. Indeed I heard it not: then it drawes neere the season, Wherein the Spirit held his wont to walke. F. Indeed? I heard it not: it then etc. C. The ? of the C. is after Capell; the 2d, 3d, 4th, and 5th, Quartos read 'Indeed; I' the 1st Quarto and all the Folios, 'Indeed I' the 6th Quarto, 'Indeed, I' The use of the ? after 'Indeed' imports an inquiring surprise which is not intended.

1. 4. 17—38. Omitted in F. The last three lines of this passage, which all the commentators have regarded as corrupt, the editors of the C. have left unaltered "because," as they say, Note VI., "none of the conjectures proposed appear to be satisfactory."

'the dram of eale

Doth all the noble substance of a doubt

To his own scandal.'

'eale,' whether it be a corrupt form of 'ill' or 'evil,' or whatever it be, stands, as a general term, for 'some vicious mole in nature,' the 'habit that too much o'er-leavens The form of plausible manners,' the 'one defect,' just alluded to by Hamlet. All the difficulty of the passage is removed, I think, by understanding 'noble,' not as an adjective, as all the commentators have understood it, qualifying 'substance,' but as a noun opposed to 'eale,' and the object of 'substance,' a verb of which 'doth' is its auxiliary. Thus: 'the dram of eale doth all the noble substance of' [*i. e.*, 'with,' a sense common in the English of the time,] 'a doubt [which works] 'to his own scandal.' 'Sub-

stance' is used in the sense of 'imbue with a certain essence;' 'his' is a neuter genitive, standing for 'noble,' and = 'its.' The dram of ill *transubstantiates* the noble, *essences* it to its own scandal. In regard to the uses of 'of' and 'to,' see Abbott's Shakespearian Grammar, rev. and enl. ed., §§ 171 and 186.

The use of 'substance,' in the sense of 'essence,' was, of course, sufficiently common, and had been for more than two centuries, to justify the interpretation given. In *Macbeth*, 1. 5. 48, we have 'sightless substances' = 'invisible essences,' 'sightless' being used objectively. "Being of one substance with the Father." *Book of Common Prayer*. Chancer, in *The Prologue of the Nonne Prestes Tale* (l. 14809 of Tyrwhitt's edition, l. 16289 of Wright's) uses the word to express the *essential* character or nature of a man. The Host objects to the Monk's Tale, as being too dull for the occasion; and, that the fault may not be thought to lie in himself, says,

"And wel I wot the substance is in me,
If eny thing schal wel reported be."

That is, I am so *substantiated*, so constituted, so tempered, such is my *cast* of spirit, that I can appreciate and enjoy, as well as the next man, a good story well told. Whether 'substance' can be found, in this sense, as a verb, matters not. The free functional application of words which characterized the Elizabethan English, allowed, as every English scholar knows, of the use of any noun, adjective, or neuter verb, as an active verb.* See Abbott's Shakespearian Grammar.

1. 4. 42. Be thy euentz wicked or charitable, F. Be thy intents C. 'events' = issues. The meaning is, not that Hamlet attributes any *intents* to the ghost, but that the ghost's appearance is to him prognostic of certain *issues* or events; 'thy' is the personal, and not the possessive adjective, pronoun; in other words, it is used objectively.

1. 4. 63. then will I follow it. F. then I will C.

1. 4. 78. It wafts me still: F. It waves me still. C. "Whom Fortune with her Ivory hand wafts to her," *Timon of Athens*, 1. 1. 73.

1. 4. 80. Hold off your hand. F. hands. C.

1. 4. 84. Still am I cal'd? F. Still am I call'd: C. The ? is better. Am I still called and do I trifle here? unhand me, gentlemen; By heaven, I'll make a ghost of him that lets me.

1. 5. 22. list *Hamlet*, oh list, F. List, list, O, list! C.

1. 5. 26. Murther? F. Murder! C.

1. 5. 35 and 59. mine Orchard, F. my orchard, C.

1. 5. 40. O my Propheticke soule: mine Vncle? F. my uncle! C. The ? better represents the proper elocution.

1. 5. 75. Of Life, of Crowne, and Queene at once dispatcht; F. Of life, of crown, of queen, C.

* This interpretation I communicated, in the main, to "Notes and Queries," some years ago. But I did not then recognize an important element in it that the pronoun 'his' is a neuter genitive, standing for 'noble' used as a noun.

1. 5. 80. Oh horrible, Oh horrible, most horrible: F. O, horrible! O, horrible! most horrible! C. The 'Cambridge' editors make no distinction between the emotional interjection, 'Oh,' and the 'O' vocative, but print both 'O.' It can be seen, I think, that the distinction was intended to be made in the F.; the use of 'Oh' and 'O' is, however, quite irregular there. But in a modernized text, consistency requires that the distinction should be made, as it is one that is observed in modern orthography. It is a distinction, too, not merely factitious, as might be supposed, but based on good ground. "There is a difference between 'O sir!' 'O King!' and 'Oh! sir,' 'Oh! Lord,' both in sense and pronunciation. As to the sense, the *O* prefixed merely imparts to the title a vocative effect; while the *Oh* conveys some particular sentiment, as of appeal, entreaty, expostulation, or some other. And as to the sound, the *O* is enclitic; that is to say, it has no accent of its own, but is pronounced with the word to which it is attached, as if it were its unaccented first syllable. The term Enclitic signifies 'reclining on,' and so the interjection *O* in 'O Lord' reclines on the support afforded to it by the accentual elevation of the word 'Lord.' So that 'O Lord' is pronounced like such a dissyllable as *alight, alike, away*; in which words the metrical stroke could never fall on the first syllable. *Oh!* on the contrary, is one of the fullest of monosyllables, and it would be hard to place it in a verse except with the stress upon it. The example from Wordsworth illustrates this."

'But she is in her grave,—and oh

The difference to me!'

Earle's Philology of the English Tongue, 2d ed. pp. 191—2.

1. 5. 91. Adue, adue, *Hamlet*: remember me. F. Adieu, adieu, adieu! remember me. C. The addressing his son by name at the conclusion of his speech is more effective from its familiarity, than the third repetition of 'adieu.'

1. 5. 95 and 97. Remember thee? F. Remember thee! C.

1. 5. 114—116. *Hor.* Heaven secure him. *Mar.* So be it. *Hor.* Illo, ho, ho, my Lord. *Ham.* Hillo, ho, ho, boy; come bird, come. F.

Hor. Heaven secure him! *Ham.* So be it! *Mar.* Illo, ho, ho, my lord! *Ham.* Hillo, ho, ho, boy! come, bird, come. C. The disposition of the speeches in the F. is the best. Marcellus seconds Horatio's 'Heaven secure him,' with his 'So be it;' Horatio, then, as Hamlet's bosom friend, uses the falconer's call, which would have been too familiar on the part of Marcellus, and Hamlet, in his excitement, responds in the same language.

1. 5. 119. *Ham.* No you'll reueale it. F. No; you will reveal it. C. The more off-hand 'you'll' is preferable here.

1. 5. 129. desires F. desire C.

1. 5. 130. For enery man ha's businesse F. hath C.

1. 5. 135—6. *Hor.* There's no offence my Lord. *Ham.* Yes, by Saint *Patricke*, but there is my Lord, F. but there is, *Horatio*, C. The 'my

Lord' in Hamlet's speech is a retort to the 'my Lord' in Horatio's speech, and it has an effect which is lost in the C. reading; 'is' should receive a strong accent, 'my Lord' being uttered enclitically.

1. 5. 137. And much offence too, touching this Vision heere: It is an honest Ghost, that let me tell you: F. And much offence too. Touching this vision here, It is an honest ghost, that let me tell you: C.

The punctuation of the C., a period after 'too,' has no Q. nor F. authority, all the editions having a comma after 'too,' except the 6th Quarto, which has a colon. Horatio, of course, means that he intended no offence to Hamlet, in saying 'These are but wild and hurling words, my Lord;' and Hamlet, in his reply, flies off, and speaks with reference to the offence or wrong which, he has just learned, has been done to his father: 'Yes, by Saint *Patricke*, but there is my Lord, And much offence too, touching this Vision heere: ' he then adds, 'It is an honest Ghost, that let me tell you: ' but more than that he 'll not tell: 'For your desire to know what is betweene vs, O'remaster't as you may.'

1. 5. 154. Neuer to speake of this that you haue seenc. Swear by my sword. F. The C. has a comma after 'seenc,' thus subordinating the clause, 'Never . . . seen,' to 'swear by my sword.' In the first place, such an inversion of the construction is awkward; and in the second place, the speech doesn't hitch on to the preceding speech so well. Horatio asks Hamlet to propose the oath, which he does, namely, 'Never to speak of this that you have seen,' and then, having proposed the oath, he tells them to swear by his sword, which is additional.

1. 5. 157-160. 'Come hither Gentlemen, And lay your hands againe vpon my sword, Neuer to speake of this that you haue heard: Swear by my Sword.' F. 'Come hither, gentlemen, And lay your hands again upon my sword: Never to speak of this that you have heard, Swear by my sword.' C. Here the C. construes again, as in line 154, the clause 'Never to speak of this that you have heard,' with 'Swear by my sword.' But the true meaning is certainly that indicated by the punctuation of the F.: 'lay your hands again upon my sword, never to speak of this that you have heard.' The 'Swear by my sword' is but a repetition of the same idea.

1. 5. 162. 'Well said old Mole, can'st worke i' th' ground so fast?' F. 'Well said, old Mole! canst work i' the earth so fast?' C. 'ground' seems preferable with reference to 'mole.'

1. 5. 167. 'There are more things in Heauen and Earth, *Horatio*, Then are dream't of in our Philosophy' F. your philosophy. C. Hamlet and Horatio had been fellow-students at the University; this may explain the use of 'our.' Or it would be better, perhaps, to understand Hamlet as using it in the general sense of *human* philosophy, which is limited in its scope. Why he should say 'your,' does not appear.

1. 5. 173. That you at such time seeing me, F. That you, at such times

seeing me, C. 'time' suits the context better, and 'such time seeing' is less harsh than 'such times seeing.'

1. 5. 174. neuer shall With Armes encombred thus, or thus, head shake; F. never shall, With arms encumber'd thus, or this head-shake, C. The Quartos 1-5 have 'this head shake' The hyphen of the C. is after Theobald; the 6th Quarto reads 'head thus shak't' The construction of the C. reading is imperfect, 'shall' having no verb connected with it; according to the F., 'shake' is a verb, having 'shall' as its auxiliary: never shall, with arms encumbered thus, or thus, (suiting the action to the word,) head shake.

2. 1. 70. Good my Lord. F. Good my lord! C. after Dyce. The Quartos and Folios all have a period after 'Lord.' This speech seems to express the simple assent of Reynaldo to what Polonius has said. The ! is not required. To the next item of Polonius's advice, he replies, 'I shall my Lord;' and to the next, 'Well, my Lord.'

2. 1. 99. helpe; F. helps, C.

2. 2. 5. so I call it, F. so call it, C.

2. 2. 10. I cannot deeme of. F. I cannot dream of: C.

2. 2. 12. so Neighbour'd to his youth, and humour, F. so neighbour'd to his youth and haviour, C. More force in the F. word 'humour' which must be taken in its earlier sense of 'temper of mind,' 'disposition.'

2. 2. 16. Occasions F. occasion C.

2. 2. 43. Assure you, my good Liege, F. I assure my good liege, C. Feeble.

2. 2. 111, 112. but you shall heare these in her excellent white bosome, these. F. but you shall hear. Thus: 'In her excellent white bosom, these, &c.' C. It would seem that the first 'these' in the F. is right, the second being a mere repetition for emphasis; so that all that is wanting in the F. is a colon after 'heare.' 'These in her excellent white bosom, these:' The expression is evidently directive or optative, and given as an introduction to '*Doubt thou, the Starres are fire,*' etc. There is a studied oddness in the letter, as is shown, by the subscription, '*whilst this Machine is to him,* Hamlet.'

2. 2. 151. Do you thinke 'tis this? F. Do you think this? C. The F. reading suits better what precedes, and the reply of the queen that follows, 'It may be very likely.'

2. 2. 173. Excellent, excellent well: y'are a Fishmonger. F. Excellent well; you are a fishmonger. C. The repetition of 'excellent' in the F. seems to express better the impatient, don't-trouble-me mood of the speaker. In 5. 2. 173. when the obsequious courtier, Osric, whom he despises, takes leave of him, there is a repetition of 'yours' with the same contemptuous coloring: '*Osr. I commend my duty to your Lordship. Ham. Yours, yours;*' [*Exit Osric. Then turning to Horatio,*] 'he does well to commend it himself, there are no tongues else for's turn.'

2. 2. 175. Honest, my Lord? F. Honest, my lord! C.

2. 2. 180, 181. *Ham.* For if the Sun breed Magots in a dead dogge, being a good kissing Carrion——Have you a daughter? F. *Ham.* For if the sun breed maggots in a dead dog, being a god kissing carrion—Have you a daughter? C.

The C. gives the following collation of readings (Qq standing for the Quartos but not including the 1st Q., 1603, Ff, the Folios):

180. *Ham.*] *Ham.* [reads]. Staunton.

181. *god kissing carrion*] Hanmer (Warburton). *good kissing carrion* Qq Ff. *god-kissing carrion* Malone conj. *good, kissing carrion* Whiter conj. *carrion-kissing god* Mitford conj. *carrion*—]Ff. *carrion*. Qq.

Dyce's note: P. 136. (57) "*For if the sun breed maggots in a dead dog, being a good kissing carrion,*"

This passage is not in the quarto 1603.—The other old eds. have "—*being a good kissing carrion.*"—I give Warburton's emendation, which, if over-praised by Johnson, (who called it a "noble" one), at least has the merit of conveying something like a meaning.—That not even a tolerable sense can be tortured out of the original reading, we have proof positive in the various *explanations* of it by Whiter, Coleridge, Caldecott, Mr. Knight, and Delius. ("The carrion," says Mr. Knight with the utmost gravity, "the carrion is good at kissing—ready to return the kiss of the sun—'Common kissing Titan,' and in the bitterness of his satire Hamlet associates the idea with the daughter of Polonius. Mr. Whiter, however, considers that *good*, the original reading, is correct; but that the poet uses the word as a substantive—the GOOD principle in the fecundity of the earth. In that case we should read 'being a good, kissing carrion'."—Equally outrageous in absurdity is the interpretation of Delius, which (translated for me by Mr. Robson) runs thus: "Hamlet calls the dog, in which the sun breeds maggots, a good, kissing carrion; alluding to the confiding, fawning manner of the dog towards his master. If the sun breeds maggots in a dead dog, which during its lifetime was so attached,—what, says Hamlet, in his bitter distrust [Misstrauen], and to annoy Polonius, might not the sun breed in the equally tender Ophelia, who ought therefore not to expose herself to the sun.")—*The Works of William Shakespeare. The text revised by the Rev. Alexander Dyce. In nine Volumes. Vol. VII. Second edition. London: 1868. p. 223.*

In "The Shakespeare Society's Papers. Vol. II. London: printed for the Shakespeare Society. 1845." ART. VII.—*Conjectures on some of the corrupt or obscure passages of Shakespeare. By Barron Field, Esq. pp. 41, 42, the author remarks:*

"And we are indebted to Bishop Warburton, the most arbitrary, but the most sagacious of critics, . . . for reading in 'Hamlet,' 'If the sun breed maggots in a dead dog, being a *God-kissing carrion*,' instead of a '*Good*,' as the old copies have it: 'a noble emendation (Dr. Johnson calls it) which almost sets the critic on a level with the author.' "

In a foot-note he adds (p. 42):

"Mr. Collier and Mr. Knight retain 'good,' and understand the dead dog to be the good kissing carrion; but this seems to me somewhat too much meaning for the words to be licensed to carry. That the sun is the osculist, and not the dog, is confirmed by the following passage from I. Hen. IV., ii., 4 [l. 113]; 'Did'st thou never see Titan kiss a dish of butter?' and by the phrase, 'common-kissing Titan,' in *Cymbeline*, iii., 4 [l. 164]."

One thing can with certainty be assumed at the outset, namely, that the Sun, "common-kissing Titan," is the "osculist," to use Mr. Field's word, and not the carrion dog; 'and now remains that we find out the cause of the effect, or rather say, the cause of the defect,' in the several attempted explanations of the passage in question. That defect is due to one thing, and one thing only, and that is, to the understanding of 'kissing' as the present active participle, and not as the verbal noun. It is well known to all English scholars that, in the early period of our language, there were distinct forms for the present active participle and the verbal noun, the former ending in Anglo-Saxon in *-ende*, and the latter in *-ung*, which endings became, respectively, *-end* (*-ende*), and *-ing* (*inge*), in Middle English. This distinction between the participle and the verbal noun continued to be quite strictly observed until nearly the end of the XIVth Century. It is so observed in the earlier text of the Wycliffite versions of the Scriptures, and in Gower's "*Confessio Amantis*," the present participle terminating almost invariably in *-ende*, a few cases only occurring of the later form in *-inge* (*-ing*). In Chaucer's works, which represent the most advanced stage of the language in his time, the present participle terminates, with very rare exceptions, in *-ing* or *-yng* (*-inge* or *-ynge*). Soon after the close of the XIVth Century, *-ing* became the common ending of the participle and the verbal noun. But it is often important to determine which is which, in reading an author of so contriving a spirit of expression as Shakespeare exhibits.

In the following passages, for example, the present active participle is used: 'Life's but a walking shadow,' *Macbeth*, A. v. S. v. l. 24; 'Look, here comes a walking fire,' *King Lear*, A. III. S. IV. l. 110; 'the dancing banners of the French,' *King John*, A. II. S. I. l. 308; 'my dancing soul doth celebrate This feast of battle with mine adversary. *Richard II.* A. I. S. III. l. 91; 'labouring art can never ransom nature From her inaidible estate;' *All's Well that Ends Well*, A. II. S. I. l. 116; 'more busy than the labouring spider' *II. Henry VI.* A. III. S. I. l. 339; 'And let the labouring bark climb hills of seas Olympus-high' *Othello*, A. II. S. I. l. 184; 'thy parting soul!' *I Henry VI.* A. II. S. v. l. 115; 'parting guest' *Troilus and Cressida*, A. III. S. III. l. 166; 'a falling fabric.' *Coriolanus*, A. III. S. I. l. 247; 'this breathing world,' *Richard III.* A. I. S. I. l. 21; 'O blessed breeding sun,' *Timon of Athens*, A. IV. S. III. l. 1;

But in the following passages the same words are verbal nouns used adjectively:

'a palmer's walking-staff,' *Richard II.* A. III. S. 3. l. 151; 'you and I are past our dancing-days:' *Romeo and Juliet*, A. I. S. 5. l. 29; 'you ought not walk Upon a labouring day' *Julius Caesar*, A. I. S. I. l. 4; 'ere I could Give him that parting kiss' *Cymbeline*, A. I. S. III. l. 34; 'And say, what store of parting tears were shed?' *Richard II.* A. I. S. IV. l. 5; 'he hath the falling sickness.' *Julius Caesar*, A. I. S. II. l. 252; 'Cannot be quiet scarce a breathing while,' *Richard III.* A. I. S. III. l. 60; 'it is the breathing time of day with me;' *Hamlet* A. v. S. II. l. 165.

And now we are all ready for 'kissing:' In the following passages it is the participle:

'A kissing traitor.' *Love's Labour's Lost*, A. v. S. II. l. 592; 'the greedy touch Of common-kissing Titan,' *Cymbeline*, A. III. S. IV. l. 164; 'O, how ripe in show Thy lips, those kissing cherries, tempting grow!' *A Midsummer-Night's Dream*, A. III. S. II. l. 140.

'Kissing,' in the last passage, might be taken for the verbal noun, meaning, for kissing, or, to be kissed; but it must here be understood as the participle. Demetrius speaks of the lips of Helena, as two ripe cherries that kiss, or lightly touch, each other. But to say of a pair of beautiful lips that they are good kissing lips, would convey quite a different meaning,—a meaning, however, which nobody would mistake: 'Kissing' in such expression, is the verbal noun used adjectively, and equivalent to 'for kissing.' And so the word is used in the passage in question:

'For if the sun breed Magots in a dead dogge, being a good kissing Carrion'—

That is, a dead dog being, not a carrion good *at* kissing, as Mr. Knight and others understand it, and which would be the sense of the word, as a present active participle, but a carrion good *for* kissing, or, to be kissed, by the sun, that thus breeds a plentiful crop of maggots therein, the *agency* of 'breed' being implied in 'kissing.' In reading this speech, the emphasis should be upon 'kissing' and not upon 'carrion,' the idea of which last word is anticipated in 'dead dog;' in other words, 'kissing carrion' should be read as a compound noun, which in fact it is, the stress of sound falling on the member of the compound which bears the burden of the meaning. The two words might, indeed, be hyphenated, like 'Kissing-comfits,' in *The Merry Wives of Windsor*, A. v. S. v. l. 19.

The fact that all the Quartos and Folios perfectly agree in the expression 'a good kissing carrion,' is quite conclusive evidence that it is the correct reading, and that its meaning was plain to early readers and hearers. Had it been obscure, so obscure that "not even a tolerable sense," to use Dyce's words, could have been "tortured out of the original reading," it would no doubt have been tinkered into variations before Bishop Warburton made the "noble emendation which almost sets the critic on a level with the author."!

2. 2. 183-185. Conception is a blessing, but not as your daughter may conceive. Friend look too't. F. conception is a blessing; but as your daughter may conceive,—friend, look to't. C. The sentence is complete in the F. and the 'not' is essential to Hamlet's obvious meaning. He says what he does to make the old man uneasy, meaning, that though conception is a blessing, in the legitimate way, it wouldn't be as his daughter might conceive—out of wedlock. Polonius, with his fossilized prudential wisdom, has had no living organs of discernment to perceive Hamlet's sensibility of principle and chastity of honor, and has feared that his daughter's relations with the prince 'out of her star,' would result in her shame. Hamlet's penetrating sagacity has revealed to him the old man's fears, and he accordingly plays upon them.

2. 2. 188. he is farre gone, farre gone : F. he is farre gone : C. The repetition in the F. is more effective, and very natural, too, for one speaking in Polonius's assured state of mind. There is, also, more of the old man in it.

2. 2. 197. their eyes purging thicke Amber, or Plum-Tree Gumme : F. . . . thick amber and plum-tree gum, C.

2. 2. 201. For you your selfe Sir, should be old as I am, if like a Crab you could go backward. F. for yourself, sir, shall grow old as I am, if like a crab you could go backward. C. It is not likely that the poet meant that Hamlet should talk nonsense in this passage, but rather that he should express himself in a way to puzzle the old man. As it stands in the F. it would seem that 'old' is used, not as opposed to 'young,' but as denoting age in general. So that the expression really means, 'you yourself, sir, should be *young* as I am, if, like a crab, you could go backward.' The sense is further obfuscated by speaking of the purely ideal going backward in time under the purely literal image of going backward like a crab.

2. 2. 205. *Pol.* will you walke Out of the ayre my Lord? *Ham.* Into my Grave? F. Into my grave. C. There can be no question of the correctness of the ? in the F. Hamlet's speech, paraphrased, would be, 'You ask me to walk out of the air : would you have me walk into my grave?' Hamlet's replies to those persons of the play whom he dislikes or despises, the King, Polonius, and the courtiers, are characterized by their literalness. When the King asks, 'How fares our cousin Hamlet?' Hamlet replies, 'Excellent, i' faith ; of the chameleon's dish : I eat the air, promise-crammed : you cannot feed capons so.' When he asks Osric, 'What's his [Laertes'] weapon?' and Osric replies, 'Rapier and dagger,' Hamlet replies 'That's two of his weapons.'

2. 2. 206. Indeed that is out o' th' Ayre : F. Indeed, that's out of the air. C. The proper elocution requires that 'is' be made emphatic, which it cannot be if contracted as in the C.

2. 2. 217. *Polon.* You goe to seeke my Lord Hamlet ; there he is. F. . . . the Lord Hamlet ; C.

2. 2. 219-222. *Guild.* Mine honour'd Lord ? *Rosin.* My most deare Lord ?

Ham. My excellent good friends? How do'st thou *Guildensterne*? Oh, *Rosincrane*; good Lads: How doe ye both? F. *Guil.* My honoured lord! *Ros.* My most dear lord! *Ham.* My excellent good friends! How dost thou, *Guildenstern*? Ah, *Rosencrantz*! Good lads, how do you both? C. The ? of the F. represents the elocution better than the ! of the C. It would appear from the F. reading, that *Hamlet*, when addressing *Rosencrantz* and *Guildenstern*, gives his attention to the latter, saying, after the common address, 'How dost thou *Guildenstern*?' before recognizing *Rosencrantz*; the 'Oh,' in 'Oh *Rosincrane*' involves a friendly apology. There seems to be a certain playfulness in the 'How do *ye* both?' of the F., which is not in the 'How do *you* both?' of the C.

2. 2. 229. *Ham.* Then you lue about her waste, or in the middle of her fauour? F. Then you live about her waist, or in the middle of her favours? C. There is a word play intended in the use of 'fauour' which is precluded by the plural form of the C.; 'fauour' is used equivocally in the sense of 'face,' 'countenance,' for which the plural 'favours' could not be used, and in the sense of 'propitiationsness.'

2. 2. 238. *Guil.* Prison, my Lord? F. Prison, my lord! C.

2. 2. 336. (as it is like most if their meanes are no better) F.—as it is most like, if their means are no better,—C. This passage does not occur in the Quartos. The change of 'like most' to 'most like,' adopted by the C., was made by Pope. But 'like most' may be what the poet wrote, in the sense of 'likeliest,' 'most' being used as a suffix, as in 'foremost,' 'midmost,' 'inmost,' etc.

2. 2. 338. there ha's bene much to do on both sides: F. there has been much to do on both sides, C. In a modernized edition, 'to do' should be hyphenated, the two words being used together as a substantive. "In place of this *to-do* the King's English accepted a composition, part French, part English, and hence the substantive *ado*."—*Earle's Philology of the English Tongue*. 2d ed. p. 420.

3. 2. 354. Let me comply with you in the Garbe, F. this garb, C. 'the' is used in the F. generically, and makes the better sense.

2. 2. 366. Happily he's the second time come to them: F. C. the same; but in a modernized edition, 'Happily,' as used here, should be spelt 'Haply.'

2. 2. 369. for a Monday morning 'twas so indeed. F. o'Monday morning; 'twas so, indeed. C. 'o' is after Capell; the Quartos read 'a,' the 1st, 2d, and 3d, Folios, 'for a,' the 4th, 'for on.' The 2d and 3d Quartos have a comma after 'morning,' the 4th, 5th, and 6th, and the Folios, have no point.

2. 2. 376. Vpon mine Honor. F. Upon my honour,—C. In the use of the dash, the C. follows Rowe. But the sense is apparently complete. All the Quartos and Folios have a period.

2. 2. 381-3. *Seneca* cannot be too heauy, nor *Plautus* too light, for the law of Writ, and the Liberty. These are the onely men. F. *Seneca* cannot be too

heavy, nor Plautus too light. For the law of writ and the liberty, these are the only men. C. The pointing of the C. is Theobald's. The 2d, 3d, 4th, and 5th Quartos have no point after 'light' and a colon after 'liberty;' the Folios all have a comma after 'light' and a period after 'liberty;' the 6th Quarto and Quarto (1676) have no point after 'light' and a semicolon after 'liberty.' All the Quartos and Folios, therefore, connect in construction, 'for the law of writ and the liberty,' with Seneca and Plautus, and not with 'these are the only men, which evidently refers to the actors he's talking about. 'Liberty' should be construed with 'law:' the law and the liberty of writ [writing]. And 'law' and 'liberty' seem to refer, respectively, to 'heavy' and 'light.' This respective construction is frequent in Shakespeare. See *Macbeth*, 1. 3. 60, 61; *Hamlet*, 3. 1. 151; *Winter's Tale*, 3. 2. 160-162; *Antony and Cleopatra*, 3. 2. 15-18; 4. 15. 25, 26; *Comedy of Errors*, 2. 2. 112-117; *The Tempest*, 1. 2. 335, 336; *Midsummer Night's Dream*, 3. 1. 98-101.

2. 2. 401. For looke where my Abridgements come. F. . . . my abridgement comes. C. The singular is used in all the Quartos, and the plural in all the Folios, and it would seem that they were used with a different understanding of their meaning; 'my abridgement,' they who will cut short my talk, 'my' being used objectively; 'my Abridgements,' they who are, as Hamlet calls them further on in the Scene, ll. 501, 502, 'the Abstracts and breefe Chronicles of the time,' 'my' being ethical.

2. 2. 403. O my olde Friend? F. O, my old friend! C. The ? is better. The speech should be uttered with an interrogative intonation expressive of a pleasant surprise. So 405, 406. What, my yong Lady and Mistris? F. The C. employs a ! again.

2. 2. 406. neerer Heauen F. nearer to heaven C.

2. 2. 424. One cheefe Speech in it, I cheefely lou'd, F. One speech in it I chiefly loved: C.

2. 2. 438. a tyrannous, and damned light F. a tyrannous and a damned light. C. The repetition of 'a' makes two distinct lights.

2. 2. 501. the Abstracts and breefe Chronicles of the time. F. the abstract and brief chronicles of the time: C.

2. 2. 503. while you liued. F. while you live. C.

2. 2. 506. and who should scape whipping: F. and who shall 'scape whipping? C. The conditional 'should' is better after the postulate 'use every man after his desert.'

2. 2. 521. *Rosin.* Good my Lord. F. Good my lord! C. The period is better. Rosencrantz simply assents to what Hamlet has just said, 'I'll leave you till night.'

2. 2. 526. whole conceit, F. own conceit C.

2. 2. 558. I [*i. e.*, Ay] sure, this is most braue, F. This is most brave, C. The 'I sure' of the F. adds to the irony of the expression.

3. 1. 63. That Flesh is heyre too? 'Tis F. That flesh is heir to, 'tis C. The punctuation of the F. is preferable. After the reflection that death is no more than a sleep, the question arises in Hamlet's mind as to whether by a sleep we shall end the heart-ache, and the thousand natural shocks that flesh is heir to. On which he reflects, 'Tis a consummation Devoutly to be wish'd.'

3. 1. 71. the poore mans Contumely, F. the proud man's contumely, C. The Quartos all read 'proud,' the Folios, 'poor.' In the two expressions, the genitive is differently used: in the first, it is objective, 'the poor man's contumely' meaning the contumely or contemptuous treatment the poor man suffers; in the second, it is subjective, 'the proud man's contumely' meaning the contumely or contemptuous treatment the proud man exercises.

3. 1. 72. The pangs of dispriz'd Loue, the F. The pangs of despised love, the C. 'dispriz'd' is the the reading of the Folios; 2d and 3d Quartos, *despiz'd*; 4th and 5th Quartos, 'office, and'; *mispriz'd* Collier MS. (erased). It would be hard to decide as to the relative force of the two words 'dispriz'd' and 'despised.' But, perhaps, a disprized or undervalued love, a love that is only partially appreciated and responded to, would be apt to suffer more pangs than a despised love.

3. 1. 76. Who would these Fardles beare F. who would fardels bear, C. 'these Fardles' is the reading of all the Folios; according to the C. reading, which is that of the Quartos, 'fardels' means something additional to what Hamlet has enumerated in the six preceding lines. 'the whips and scorns of time,' 'the oppressor's wrong,' 'the poor man's contumely,' etc.; but according to the F. reading, 'fardels' represents all these. It would seem that, having said, 11.70 *et seq.*, 'who would bear' (the several things he *specifies*), he repeats 'who would bear,' with the *general* object, 'fardels,' (representing all the special ones,) for the purpose of introducing the exceptive clause, 'But that the dread of something after death, . . . puzzles the will,' etc. Besides, the general term 'fardels' when not identified in meaning, by the use of 'these,' with the preceding specifications, comes in somewhat flat. The F. reading seems altogether the best.

3. 1. 86. And enterprizes of great pith and moment, F. . . . of great pitch and moment C. Independently of the authority for 'pith,' namely, all the Folios and the players' Quartos of 1676, 1683, 1695, 1703, 'pitch' and 'moment' haven't the congruity that 'pith' and 'moment' have, more especially, too, if 'moment' be understood as retaining some of its original force of 'momentum.' The greater congruity of 'pith' and 'moment' than of 'pitch' and 'moment' will be seen by Shakespeare's uses of these words in the following passages: 'that's my pith of business 'Twixt you and your poor brother.' *Meas. for Meas.* 1. IV. 70; 'Perhaps you mark'd not what's the pith of all.' *T. of the S.*, 1. I. 161; 'grandsires, babies, and old women, Either past or not arrived to pith and puissance; *Hen.* V. III. 1. *Chorus*, 21; 'The pith and marrow of our attribute.' *Ham.* 1. IV. 22; 'For since these arms of mine had seven

years' pith,' *Othel.* I. III. 83; 'pithy and effectual,' *T. of the S.*, I. I. 66; 'An oath is of no moment, being not took Before a true and lawful magistrate,' *III Hen.* VI, I. II. 22; 'I have seen her die twenty times upon far poorer moment : ' *A. and C.*, I. II. 137. And does not 'pith' suit the idea of 'currents' better, in the next line? The editors of the C. remark, Note XVI., "In this doubtful passage we have retained the reading of the Quartos, although the players' Quartos of 1676, 1683, 1695, 1703, have, contrary to their custom, followed the Folios, which may possibly indicate that 'pith' was the reading according to the stage tradition."

3. 1. 87. their Currants turne away, F. their currents turn awry C. 'turn away' expresses more of an entire *change* of current, which is Hamlet's idea, than does 'turn awry.'

3. 1. 89. The faire *Ophelia*? F. The fair Ophelia! C.

3. 1. 94. I pray you now, receiue them. F. I pray you, now receive them. C. Having longed long to re-deliver his remembrances, she, now that the opportunity is afforded, prays him to receive them. The pointing of the F. is the more correct. Even the very different reading of the 1st Quarto indicates the bearing of 'now : ' 'My Lord, I haue sought opportunitie, which *now* I haue, to redeliuer to your worthy handes, a small remembrance,'

3. 1. 97. I know right well you did, F. you know right well you did; C. The F. reading is the more significant. Ophelia's meaning is, the remembrances you gave me, may have been trifles to *you*, such trifles as left no impression on your mind of your having given them; but *I* know right well you did, as they were most dear to me at the time, accompanied as they were with expressions of affection. 'I' should be read with a strong upward circumflex.

3. 1. 158. Like sweet Bels iangled out of tune, and harsh, F. Like sweet bells jangled, out of tune and harsh; C. All the Quartos and Folios agree in having a comma after 'tune' (Qq. time); the pointing of the C. is Capell's. The phrase 'out of tune' is certainly an adverbial element to 'jangled' and not an adjective element to 'sweet bells.' The two ideas attached to 'bells' are 1. 'jangled out of tune ; 2. 'harsh,' which expresses to what extent 'jangled out of tune.'

3. 1. 178. How now *Ophelia*? F. How now, Ophelia! C.

3. 1. 183. To shew his Greefes: F. To show his grief: C. 'Greefes' is used here in the sense of grievances. So further on in the play, 3. 2. 323, 'if you deny your greefes to your Friend.'

3. 2. 8. to see a robustious Pery-wig- pated Fellow, teare a Passion to tatters, F. to hear . . . C. The tearing of a passion to tatters by a robustious periwig-pated fellow, is more addressed to the eye than to the ear. His robustiousness and his periwig-patedness are *seen* alone, as are also the distortions through which he endeavors to exhibit the passion ; it is only what he *says* that is addressed to the ear.

3. 2. 12. I could haue such a Fellow whipt F. I would . . . C.

3. 2. 51. O my deere Lord. F. O, my dear lord,— C. The Quartos and Folios all agree in having a period after 'Lord.' The dash of the C., indicating an interrupted speech, is after Rowe. The context shows that no interruption is intended. Horatio must be supposed to say 'O my dear Lord' in a way expressive of a feeling of being flattered by what Hamlet has just said, 'Horatio, thou art e'en as just a man As e'er my conversation coped withal,' uttering 'O' and 'Lord' with a downward circumflex, and Hamlet replies, 'Nay, do not think I flatter : ' etc.

3. 2. 59, 60. Since my deere Soule was Mistris of my choyse, And could of men distinguish, her election Hath seal'd thee for her selfe. F. The C. follows the pointing of the F. in having a comma after 'distinguish.' The Quartos read, 'distinguish her election, S'hath (Shath Quartos 4th and 5th, Sh'ath Quarto 6th); 'distinguish her election' is decidedly Shakespearian, and may be what the poet wrote. The use of a cognate accusative is a marked feature of Shakespeare's diction. 'of men,' too, joins better to 'election' than to 'distinguish.' The C. reads 'her choice,' after the Quartos.

3. 2. 60-63. For thou hast bene As one in suffering all, that suffers nothing. A man that Fortunes buffets, and Rewards Hath 'tane with equall Thankes. F. . . . Hast ta'en with equal thanks : C. The C. follows the Quartos here in spite of the solecism in the use of 'Hast.' Though the subject-nominative 'thou' is 2d person, the predicate-nominative 'man' is 3d person, and being the antecedent of the relative 'that,' determines the person of the verb to which 'that' is the nominative or subject.

3. 2. 72. the Circumstance Which I haue told thee, of my Fathers death. F. The C., following the Quartos, omits the comma after 'thee;' it serves to show that the phrase 'of my father's death' is connected with 'circumstance' and not with 'told,' and, in neat pointing, should not be omitted.

3. 2. 73-75. I prythee, when thou see'st that Acte a-foot, Euen with the verie Comment of my Soule Obserue mine Vnkle : F. . . comment of thy soul Observe my uncle : C. after the Quartos. The F. reading is the more expressive : Hamlet's meaning is, I would have thee so enter into my feelings, so identify thyself with me that, when thou seest that act a-foot, even with the very comment of *my* soul, thou wilt observe my uncle. The use of 'my' also gives force to 'Even with the very,' which has less force in the other reading.

3. 2. 79, 80. Gine him needfull note, For I mine eyes will rinet to his Face : F. 'For' depends, for its force, on what Hamlet says in the 74th and 75th lines, 'Even with the very comment of my soul Observe mine Uncle : ' then having again enjoined Horatio to 'Give him needful note,' or as the Quartos have it, which the C. follows, 'heedful note,' he adds, 'For I *mine* eyes will *riuet* to his face : '

3. 2. 81, 82. And after we will both our iudgements ioyne, To censure of his seeming. F. . . In censure of his seeming. C. after the Quartos. In the

F. reading, 'censure' is a noun, as it is in the C. For the force of 'To,' see Abbott's Shakespearian Grammar, rev. and enl. ed., § 186.

3. 2. 92-96. *Ham.* . . . you plaid once i' th' Vniuersity, you say? *Polon.* That I did my Lord, and was accounted a good Actor. *Ham.* And what did you enact? F. What did you enact? C. after the Quartos. The F. reading has a touch of the contemptuous imparted to it by the initial word 'And:.' 'What, I pray, or forsooth, did *you* enact?'

3. 2. 194, 195. The great man downe, you marke his fauourites flies, The poore aduanc'd, makes Friends of Enemies: F. . . you mark his favourite flies; C. The plural 'favourites' suits the context better; it is, in fact, demanded; and in regard to 'flies,' see Abbott's Shakespearian Grammar, § 333, where this passage is quoted.

3. 2. 220. *Qu.* The Lady protests to much me thinkes. F. The lady doth protest too much, methinks. C. The more familiar 'protests' is better here than 'doth protest.'

3. 2. 240. *Ophe.* Still better and worse. *Ham.* So you mistake Husbands. F. So you must take your husbands. C. So you must take your husband, 1st Quarto; the other Quartos, mistake your husbands. The other Folios like the 1st. There is a quibble evidently intended: so you mistake, or take amiss, husbands, *i. e.*, for better and worse.

3. 2. 250. writ in choyce Italian. F. This may be a case of absorption: the -en, of the participle being present in 'in.' The C. reads, after the Quartos, 'written in very choice Italian:.'

3. 2. 251. Murtherer F. This form of the word it would be well to retain; 'murther,' noun and verb, and 'murtherer' were the usual forms of the English of the time.

3. 2. 262. So runnes the world away. F. Thus runs the world away. C. after the Quartos. The more general and indefinite 'So' seems preferable here to the formal 'Thus.'

3. 2. 292. Your wisdom should shew it selfe more richer, to signifie this to his Doctor: F. the doctor; C.

3. 2. 301-303. If it shall please you to make me a wholesome answer, I will doe your Mothers command'ment: if not, your pardon, and my retorne shall bee the end of my Businesse. F. . . . if not, your pardon and my return shall be the end of my business. C. Do the editors of the C., by omitting the comma after 'pardon,' mean to construe it with 'return'? That would certainly not give Rosencrantz' meaning, which the F. shows to be, 'if you cannot give me a wholesome answer, pardon me for having troubled you, and my return shall be the end of my business.'

3. 2. 322, 323. You do freely barre the doore of your owne Libertie, if you deny your greefes to your Friend. F. you do surely bar the door upon . . . C. 'freely' = 'of your own free will,' perhaps as much as 'wilfully.'

3. 2. 329. to withdraw with you, why do you go about to recouer the winde of mee, as if you would driue me into a toyle? F. To withdraw with you :— C. the rest like F.; the Quartos all have a comma after 'you,' except the 6th, which has a semicolon. Taking the F. reading as it stands, it appears that Hamlet, after receiving the recorder from the attendant, steps aside, and as he does so, says to Guildenstern, 'To withdraw with you,' as an intimation of his wish to speak with him apart, and then continues, 'why do you go about' etc. A similar example of this absolute use of the infinitive occurs, 4th Scene of this Act, 1. 216: 'Come, sir, to draw toward an end with you.'

3. 2. 341. *Ham.* 'Tis as easie as lying: F. It is as easy as lying: C.

3. 2. 343. it will discourse most excellent Musicke. F. most eloquent music. C. after the Quartos. I feel a certain seriousness—that's hardly the word—about 'eloquent', not in keeping; whereas, in the use of 'excellent', there seems to be implied the idea, that the music that can be got out of the little instrument, is superior to what one would suspect. The word 'excellent' should be pronounced with a downward circumflex on 'ex-', imparting a patronizing tone.

3. 2. 347, 348. Why looke you now, how vnworthy a thing you make of me: F. . . . you make of me! C. The colon is used in the F. as it quite uniformly is, before a specification when formally introduced. The sentence is not exclamatory. Hamlet simply invites Guildenstern's attention to what he is about to state. The use of 'now' seems also to indicate this.

3. 2. 352. there is much Musicke, excellent Voice, in this little Organe, yet cannot you make it. F. . . . yet cannot you make it speak. C. The C. reads better, but the F. is not imperfect without 'speak:' 'it' stands for 'music' or 'voice.'

3. 2. 354, 355. though you can fret me, you cannot play vpon me. F. . . . yet you cannot play upon me. C. after the First Quarto; all the others, and the Folios, omit 'yet.' The use of 'yet' as the correlative of 'though', adds to the formalness, and takes away from the plain *decisiveness*, of the speech.

3. 2. 359, 360. Do you see that Clowd? that's almost in shape like a Camell. F. Do you see yonder cloud that's almost in shape of a camel? C.

3. 2. 361. By 'th' Misse, and it's like a Camell indeed. F. By the mass, and 'tis like a camel, indeed. C. 'Misse' may have been a form of 'Mass' in use, or an abbreviation of 'Missal'; *Lat.* missa.

3. 2. 381, 382. How in my words someuer she be shent, To giue them Seales, neuer my Soule consent. F. soever C. never, my soul, consent! C. The absence of the commas in all the Quartos and Folios, is correct, 'consent' being, not an imperative, but a subjunctive, and 'soul,' a nominative, not a vocative. See Abbott's Shakespearian Grammar, §§ 364, 365. The pointing of the C. is after Capell.

3. 3. 5-7. The termes of our estate, may not endure Hazard so dangerous

as doth hourelly grow Out of his Lunacies. F. i. e., Hazard as doth hourly grow so dangerous. The C. reads, Hazard so near us etc.

3. 3. 14. That Spirit, vpon whose spirit depends and rests The liues of many, F. That spirit upon whose weal depends and rests The lives of many. C. after Quartos. Though the repetition of 'spirit' in the F. is somewhat awkward, there seems to have been a reason for departing from the reading of the Quartos. In the 3d line below, majesty is spoken of as a massy wheel, Fixt on the summit of the highest mount, etc. The clashing of the words 'weal' and 'wheel' may have led to the change.

3. 3. 77. I his foule Sonne, F. I, his sole son, C. after Quartos.

3. 3. 81. With all his Crimes broad blowne, as fresh as May, F. The metaphor involved is that of fresh, full-blown flowers in Spring; as flush as May; C. after Quartos; 'flush' is, perhaps, the more forcible term.

3. 3. 91. At gaming, swearing, F. At game, a-swearing, C.

3. 4. 4. Ile silence me e'ene heere: F. I'll sconce me even here. C. 'sconce' has no authority, while 'silence,' which makes excellent sense, is the reading of all the Quartos and Folios. The editors of the C. say, Note XX.: "We have adopted Hanmer's correction 'sconce' for 'silence' because in the corresponding passage of the first Quarto Polonius says: "I'll shrowde my selfe behinde the Arras'." That really seems to be reaching very far after a reason for the adoption of 'sconce,' in opposition to all the authorities.

3. 4. 13. Why how now *Hamlet*? Why, how now, Hamlet! C.

3. 4. 29. *Ham.* . . . almost as bad good Mother, As kill a King, and marrie with his Brother. *Qu.* As kill a King? The Queen's speech should be uttered with a strong inquiring surprise. The C. has a!

3. 4. 38. That it is prooffe and bulwarke against Sense. F. That it be C. The indicative 'is' is more correct here, than the subjunctive 'be.'

3. 4. 55. See what a grace was seated on his Brow, F. this brow; C.

3. 4. 95. mine ears. F. my ears; C.

3. 4. 104. What would you gracious figure? F. What would your gracious figure? C. after Quartos. With a comma after 'you,' making 'figure,' vocative, the F. is the better reading. Knight has adopted it, so pointed. 'figure' doesn't make, logically, a very good subject to 'would.'

3. 4. 139. Extasie? F. Ecstasy! C.

3. 4. 145. Lay not a flattering Vnction to your soule, That, F. Lay not that flattering unction to your soul, That C.

3. 4. 151. And do not spred the Compost or the Weedes, F. . . . on the weeds, C. The 'or' of the F. may be for 'ore' or 'o'er.' Knight has 'o'er.'

3. 4. 159. mine Vnkles bed, F. my uncle's bed; C.

4. 1. 1, 2. There's matters in these sighes. These profound heaues You must translate; F. There's matter in these sighs, these profound heaves: You

must translate : C. The better pointing of the Folio here is unquestionable. According to the pointing of the C., 'heaves' is construed with 'sighs' and 'You must translate' stands detached in construction. Furthermore, the King uses 'profound' equivocally, as it may mean, 'deep,' literally, and 'deep' in significance ; and upon the latter meaning, 'translate' bears. The king then adds, ' 'tis fit we understand them.' This is lost in the C. pointing.

4. 1. 4. Bestow this place on us a little while.

[*Exeunt Rosencrantz and Guildenstern.* C.]

This line and the stage direction are not in the F. and it was, perhaps, found best, in the representation, not to have Rosencrantz and Guildenstern enter until they were wanted. According to the Quartos, they enter with the King and Queen, only to be immediately dismissed. In the F. they are made to enter at the 32d line of the Scene, where the King calls them in and gives them orders about Hamlet and they then go out.

4. 1. 11. And in his brainish apprehension kills The vnseene good old man. F. And in this . . . C.

4. 1. 19-23. But so much was our loue, We would not vnderstand what was most fit, But like the Owner of a foule disease, To keepe it from divulging, let's it feede Euen on the pith of life. F. . . . But, like the owner of a foul disease, To keep it from divulging, let it feed Even on the pith of life. C. 'let' after the Quartos ; the 1st, 3d, and 4th, Folios read 'let's', the 2d reads, 'lets.' In the reading both of the Quartos and of the Folios, the comparison is somewhat mixed with the leading thought. In the F. reading, 'it' in 'To keep *it* from divulging,' and in 'lets *it* feed Even on the pith of life,' properly refers to 'foul disease ;' but in the C. reading, it would seem to refer, rather incongruously, to 'love.' The meaning, however, is perfectly plain, to which the reading of the F. comes nearest : 'We would not understand what was most fit, but [were] like the owner of a foul disease, [that,] to keep it from divulging, lets it feed even on the pith of life.' The application of the comparison is left mental.

4. 2. 12, 13. Besides, to be demanded of a Spundge, what replication should be made by the Sonne of a King. F. Besides, to be demanded of a sponge ! what replication should be made by the son of a king ? C. The ! of the C. is after Steevens, who added also a dash. The Quartos and Folios have all a comma after 'sponge,' which is, no doubt, right. The sentence is not meant to be exclamatory, as the pointing of the C. makes it ; 'to be demanded of' = 'in being demanded by.' The modern English of the whole sentence would be, 'in being demanded by a sponge, what reply should be made by the son of a king ?' In regard to the force of 'to' before, and of 'of' after, 'be demanded,' see §§ 356 and 170, respectively, of Abbott's Shakespearian Grammar, rev. and enl. ed. pp. 256 and 112.

4. 3. 19. At Supper ? F. At Supper ! C.

4. 3. 44. Th' Associates tend, and euey thing at bent For England. F.

and every thing is bent For England. C. 'at bent' is the more forcible, expressing, as it does, the *suspended* readiness indicated by what precedes, 'the hark is ready,' 'the wind at help,' 'th' associates tend.'

SCENE V. *Elsinore. A room in the castle. Enter QUEEN, HORATIO, and a Gentleman.* C. the numbering of the Scene, after Pope, the Scene, after Capell, the Enter after Pope. The F., without any designation of Scene, has the stage-direction, *Enter Quene and Horatio.* The 2d and 4th speeches of the Scene, in reply to the 1st and 3d, which are spoken by the Queen, are given by the C., after the Quartos, to the Gentleman. It would appear that the Gentleman was afterwards dispensed with as a superfluity, and his speeches given to Horatio. Lines 14-16, which are given in the Quartos to Horatio, are, in the F. given, more appropriately, to the Queen, along with the four following lines which are no doubt meant as an *Aside*, and are so designated by the C. The C. gives ll. 14 and 15, 'Twere good she were spoken with, for she may strew Dangerous conjectures in ill-breeding minds.' to Horatio, and begins the Queen's speech with 'Let her come in.' The whole speech, as it stands in the F., is as follows :

Qu. 'Twere good she were spoken with,
For she may strew dangerous coniectures
In ill breeding minds. Let her come in.
To my sicke soule (as sinnes true Nature is)
Each toy seemes Prologue, to some great amisse,
So full of Artlesse iealonsie is guilt,
It spill's it selfe, in fearing to be spilt.

It would be perhaps better to regard the whole speech as an *Aside*, except 'Let her come in.'

4. 5. 112, 113. *Qu.* Calmely good *Laertes.* *Laer.* That drop of blood, that calmes Proclames me Bastard : F. That drop of blood that's calm C. after Quartos. The F. reading is the better. Laertes is under the wildest excitement, with not a calm drop of blood in his veins, and when the Queen entreats, 'Calmly, good Laertes,' be, or become, calm, he replies, 'That drop of blood that calms,' that is, that grows calm, or, will calm, 'proclaims me bastard,' 'calms' and 'proclaims' are both future in force.

4. 5. 124. *Laer.* Where's my Father ? F. Where is my father ? C.

4. 5. 146. And am most sensible in greefe for it, F. sensibly C.

4. 5. 152. By Heauen, thy madnesse shall be payed by waight, F. with weight, C.

4. 5. 160-162. *Ophe.* They bore him bare fac'd on the Beer, Hey non nony, nony, hey nony : And on his graue raines many a teare, F. And in his grave rain'd many a tear,—C. The F. reading is more significant : They bore him barefaced on the bier, and many a tear [now] rains on his grave. According to the C. reading, 'rain'd' is used transitively, the subject being 'They', and the reference is to the shedding of tears at the burial.

4. 5. 196. Do you see this, you Gods? F. . . . O God? C.

4. 5. 197. *King*. Laertes, I must commune with your griefe, F. commune C.

4. 7. 38. From *Hamlet*? F. From Hamlet! C.

4. 7. 153-155. therefore this Proiect should haue a backe or second, that might hold, If this should blast in proefe : F. did blast C.

4. 7. 185. *Laer*. Alas then, is she drown'd? *Queen*. Drown'd, drown'd. F. Alas, then she is drown'd! *Queen*. Drown'd, drown'd. C. It would appear from the Queen's reply, that Laertes' speech must have been meant to be interrogative. If exclamatory, as the C. makes it, after Pope, 'Alas, then she is drown'd!' the iteration thereupon of the Queen, 'Drown'd, drown'd,' is almost ludicrous, and makes one feel that the poor girl has had indeed, as Laertes says in the next speech, 'too much of water.'

5. 1. 76. It might be the Pate of a Polititian which this Asse o're Offices : F. The old lout of a grave-digger, in the discharge of his office, lords it over the oncescheming pate of the state-official who felt himself able, in the exercise of his state-craft, to circumvent God himself.

which this ass now o'er-reaches ; C. 'o'er-reaches' is used with a literal reference to the grave-digger, and a metaphorical reference to the circumventing politician. 'Office' is used as a verb in *Coriolanus*, 5. 2. 59 : 'you shall perceive that a Jack guardant cannot office me from my son Coriolanus;' and in *All's Well that Ends Well*, 3. 2. 124 : 'although The air of paradise did fan the house, and Angels officed all :' Knight adopts the reading of the F., 'o'er-offices;' and it is, without doubt, the more expressive term of the two.

5. 1. 77. one that could circumuent God, F. one that would C. 'could' is better, referring to the politician's craftiness in getting the better of others.

5. 1. 93. why might not that bee the Scull of of a Lawyer? F. Why may C.

5. 1. 140. hee that was mad, and sent into England. F. he that is mad, C. 'was' suits better what follows : '*Ham*. Ay, marry, why was he sent into England? *Clo*. Why, because he was mad ;'

5. 1. 169, 170. This same Scull Sir, this same Scull sir, was *Yoricks* Scull, F. The C., after the Quartos, gives the expression but once. The repetition in the F., serves to exhibit the grave-digger's sense of his official importance as he turns the scull over in his hands.

5. 1. 201. Imperiall *Cæsar*, F. Imperious *Cæsar*, C.

5. 1. 206, 207. Who is that they follow, And with such maimed rites? This doth betoken F. who is this they follow? And with such maimed rites? This doth betoken C. 'that' is, *per se*, better than 'this,' Hamlet and Horatio being supposed to be at some distance from the procession ; and then 'this' occurring in next line, referring to 'maimed rites,' adds to the preferableness of the F. reading.

5. 1. 209. Fore do it owne life ; F. its own life : C. 'it' should be retained for its historical significance. All the Quartos and the 2d Folio have 'it' ; the 6th Quarto has 'its' and the 3d and 4th Folios have 'it's,' this neuter genitive form, which had been for some time struggling for admission into the written language, having, at the dates of their publication, begun to be in general use. But Shakespeare must have used the tentative form 'it.'

5. 1. 230. What, the faire *Ophelia* ? F. What, the faire Ophelia ! C.

5. 1. 234. I thought thy Bride-bed to haue deckt (sweet Maid) And not t'haue strew'd thy Graue. F. And not haue C.

5. 2. 224. Who does it then ? His Madness ? If't be so, *Hamlet* is of the Faction that is wrong'd, F. Who does it then ? His madness : C.

5. 2. 284. Come for the third. *Laertes*, you but dally, F. Come, for the third, *Laertes* : you but dally ; C.

For some reason or other, the 2d Scene of the 5th Act, is less correctly printed in the F. than any other portion of the play.

POSTSCRIPT.

In the present unsettled and irregular use of the note of interrogation and the note of exclamation, I do not expect that all who take the trouble to read these Jottings, will, in every case where the F. has a ? and the C. a !, agree with me in my preference for the ? of the F. But I claim that, as both are rhetorical, the general rule laid down by Wilson, that, "after words to which an answer is expected or implied, the note of interrogation is added ; and after those, though apparently denoting inquiry, where no answer is intended by the writer to be given, the note of exclamation is the proper and distinctive mark," cannot be justified ; and more than that, its observance, in pointing the text of Shakespeare, would often lead to an utter misconception of the author's meaning or the meaning imputed to the speaker. When, in expressing a feeling of surprise, a mental question is involved as to the truth or possibility of what occasions the surprise, as, for example, when Horatio tells Hamlet that he thought he saw his father, the previous night, and Hamlet replies, 'The King my father,' the note of interrogation should most certainly be used. The note of exclamation would tend to mislead the reader. 'Indeed !' represents a different feeling and, consequently, a different elocution, from 'Indeed ?' Given

in reply to something that has been said, 'Indeed!' would indicate an unquestioning surprise,—the information occasioning it, being accepted as the truth. 'Indeed!' should, in such case, be read with a direct downward inflection of voice. 'Indeed?' on the other hand, while also indicating surprise, indicates, at the same time, a question in the mind of the speaker as to the truth or the possibility of the information occasioning it, and should be read with a strong interrogative movement of voice—the unequal upward wave, the upward inflection of the wave passing through a considerably wider interval than the downward. This distinction in the use of these two rhetorical notes, (for I claim that they are strictly rhetorical, the authorities to the contrary notwithstanding,) is observed in the *F.* with a remarkable uniformity.

I am ready to admit the frequent faultiness of the punctuation of the *F.*,—a faultiness extending sometimes to absurdity, for example, 'Making the Greene one, Red,' which has, however, had its defenders; but I am persuaded, after a quite careful study of the *F.*, in respect to the punctuation, that, whoever did the pointing, whether the author, in the original manuscript, the editors, which is not very likely, or the proof-reader, if there was one, or the printer, it was done with considerable regard to the spoken language. And this is especially true in regard to the notes of interrogation and of exclamation. On the other hand, I am persuaded, after an equally careful study of the punctuation and numerous other features of the *C.* text, that the editors were not in the habit of voicing the language—that they studied it through the eye, and, in regard to punctuation, followed certain prescribed rules; and thus, in spite of their scholarship and critical acumen, often went astray in many particulars.

For the fullest appreciation of its contriving spirit, Shakespeare's language, in which I would include his metrical forms, needs, more than that of any other author, by reason of its unsurpassed and never equalled organic shaping, to be adequately voiced; and a highly cultivated vocal power should be one of the most important qualifications of an editor.

HIRAM CORSON.

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Jottings on the text of Hamlet.



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